

EX. 1851. 288
400.A. 158



Great Exhibition of the Industry of All Nations,
1851.

DESCRIPTIVE PARTICULARS

OF A COLLECTION OF

SILVER, SILVER GILT,

AND

Enamel'd Plate,

In Glass Case No III., "CENTRAL SOUTH GALLERY,"
Section 23—Precious Metals,

Manufactured and Designed by

JOSEPH ANGELL,

SILVERSMITH,

GOLDSMITH, AND JEWELLER,

Nº 10, STRAND,

(Corner of CRAVEN STREET, and opposite the GOLDEN CROSS.)

Manufactory—25, Panton Street, Haymarket.

PRINTED BY T. BRETTELL, RUPERT STREET, HAYMARKET.



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Continued to the

Great Exhibition of the Industry of All Nations,
1851.

DESCRIPTIVE PARTICULARS
OF A COLLECTION OF
Silver, Silver Gilt, & Enamel'd
PLATE,

IN GLASS CASE No. III., "CENTRAL SOUTH GALLERY,"
SECTION 23,—PRECIOUS METALS,

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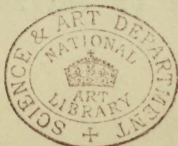
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SUPERIOR FIRST-CLASS WATCHES.

JOSEPH ANGELL, Manufacturing Silversmith, Goldsmith, AND WATCH MAKER,

Respectfully invites the especial notice of all who can appreciate a good "Time Keeper" (rendered at a price consistent with soundness of construction and perfection of finish) to his select Stock of Gold and Silver watches, possessing every recent improvement in horological mechanism and embellishment of exterior.

GOLD CASES AND JEWELLED.

GENTLEMEN'S

	First Quality.	Second Quality.
£. s. d.	£. s. d.	£. s. d.
Horizontal construction, enamelled dial, 4 holes jewelled, very flat,	10 10 0	8 8 0
Ditto, gold dial, and extra strong case,	12 12 0	10 10 0
Best quality, patent lever, with every recent improvement,	18 18 0	14 14 0

LADIES'.

	First Quality.	Second Quality.
£. s. d.	£. s. d.	£. s. d.
Horizontal construction, gold dial, (an elegant watch,)	12 12 0	10 10 0
Patent detached lever, gold dial, and elegant engraved case,	16 16 0	13 13 0

SILVER CASES AND JEWELLED,

(Suitable for Ladies or Gentlemen.)

	First Quality.	Second Quality.
£. s. d.	£. s. d.	£. s. d.
Strong substantial Watch, of horizontal construction, jewelled in 4 holes,	5 15 6	4 4 0
Patent detached lever, capped and jewelled,	7 7 0	5 5 0

Watches for India, with compensated balances for variation of temperature, "really" adjusted to heat and cold, £.24, equal to any at a much higher price.

Watches with centre seconds and dead beat escapement, for Physicians, &c., £.20 to £.35.

With every watch a written guarantee will be given, and J. A. holds himself responsible for its future performance, to insure which, each Watch bears his name and number.

A LARGE AND EXTENSIVE STOCK OF

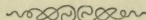
SILVER TEA AND COFFEE SERVICES,

In every variety of design, and submitted at prices which none but a manufacturer can offer, of the best possible design and workmanship.

No. 10, STRAND,
CORNER OF CRAVEN STREET.

DESCRIPTIVE PARTICULARS,

&c.



In soliciting the perusal of the accompanying details of the productions displayed in the Great Exhibition, JOSEPH ANGELL would respectfully call the attention of his kind patrons, the Nobility, Gentry, and Foreign Visitors, to the fact of every one of his specimens being entirely his *own manufacture and design*, bearing his initials in the hall-mark or Government stamp, and made expressly for the purpose within a period of five months, and as reward is the true incentive to exertion, he trusts he may be excused possessing a portion of that spirit of commercial enterprise which has stimulated so much exertion in this modern field of competition, and whilst admitting the excellence of many productions of Foreign Artistes, would claim for the national display of "precious metals" pre-eminence in *price, solidity, and workmanship*. With this view he has laid before the reader, in addition to a description of the various articles, the prices at which they can be supplied, as the only real test of merit and superiority. The enamelled plate is entirely a NEW combination, and the effect is chaste and brilliant. The chased Æsop Tea Service is a new effort, and produced at the necessary moderate cost of articles intended for every-day use. Upon investigation, it will be found that foreign productions in this branch of manufacture bear no comparison whatever in PRICE to those now introduced to the notice of the reader. Easy would be the task of producing "artistic beauty," "classic outline," "elegance of form," and exquisite workmanship, where

PRICE does not form a consideration, and there is no dearth of *talent, genius, or mental capability* in this country but what can be enlisted by the unlimited exercise of capital—but to produce these characteristics in articles of utility at a cost placing them within the reach of all, should be the aim and object of every manufacturer.

No. 1.

LARGE GROUP OF SIR ROGER DE COVERLEY AND THE GIPSIES, from the "Spectator." Adapted for a presentation or testimonial. An original design; modelled by Henning. Suitable for a sideboard ornament, or centre-piece for the table. Weighs about 340 ounces, Price £.250.

"My friend Sir Roger alighted from his horse, and, exposing his palm to two or three that stood by him, they crumpled it into all shapes, and diligently scanned every wrinkle that could be made in it; when one of them, who was older and more sunburnt than the rest, told him that he had a widow in his line of life; upon which the knight cried: 'Go, go, you are an idle baggage!' and at the same time smiled upon me. The gipsy, finding he was not displeased in his heart, told him that his true love was constant, and that she should dream of him to-night. My old friend cried 'Pish!' and bid her go on. The gipsy told him that he was a bachelor, but would not be so long, and that he was dearer to somebody than he thought. The knight still repeated she was an idle baggage, and bid her go on. 'Ah, master,' says the gipsy, 'that roguish leer of yours makes a pretty woman's heart ache! you have not that simper about the mouth for nothing.' The uncouth gibberish with which all this was uttered, like the darkness of an oracle, made us the more attentive to it. To be short, the knight left the money with her that he had crossed her hand with, and got up again on his horse."—*Spectator*.

No. 2.

AN ENAMELLED TEA AND COFFEE EQUIPAGE, comprising Coffee Pot, Tea Pot, Cream Ewer, and Sugar Basin, silver gilt, and displaying in contrast the bright silver in line engraving, ornamented with medallions of purple and green ENAMEL, sixteen in number upon each article. (The only specimen of the kind in the Exhibition, and the first ever manufactured.) Price £.120.

No. 3.

THE VINTAGE CLARET JUG, silver gilt, and engraved over in the line manner, imparting to the gold a rich and soft effect, the whole covered by Tendrils and Vine Leaves of dead silver, and embellished with modelled figures of Boys engaged in Gathering Grapes, &c., and other pursuits of the "Vintage." The specimen exhibited sold to a Lady of Rank, but the same design can be offered at £.55 10s, and, without the gilding, £.35, a lighter article.

No. 4.

A FROSTED SILVER CLARET JUG, chased in the florid style, and enriched with enamelled compartments of the turquoise blue colour, stands two feet in height, and is made to contain a Magnum Bottle. This specimen is the only one in the building, and the first ever manufactured. Price £.95.

No. 5.

A HORSE TROTTING A MATCH, with the appropriate Machine, and delineating the pace and attitude of the animal engaged in a trial of speed against time. Very suitable as a Sporting Testimonial or as a piece of Racing Plate. Price £.86 15s.

No. 6.

A TEA CADDY, from the Antique, parcel gilt, and enriched with chased Medallions of Anthony and Cleopatra, and others illustrative of Love and War; at each corner Armed Warriors of different Nations, and on the lid a modelled figure of Cupid. Price £.41 10s.

No. 7.

FOUR CENTRE-PIECES, or Table Ornaments, for Flowers, Fruit, &c., embellished with chased Botanical Specimens peculiar to the four quarters of the globe, representing Europe, Asia, Africa, and America. Silver gilt, Price £.55 each, including the Bouquet of Swan's Feathers and Cut Glass Dish.

No. 8.

A CHASED TEA AND COFFEE EQUIPAGE, in frosted silver, relieved with turquoise ENAMEL, a very delicate and elegant contrast. J. ANGELL claims the first introduction of ENAMEL into articles of this description, (very durable and) easily cleaned. Price £.112.

No. 9.

THE SHAKSPEARE INKSTAND, parcel gilt, having variegated ENAMEL medallions in relief, the ornamentation of the period, surmounted with a Bust of the Immortal Bard. Price £.15. The same design without the ENAMEL £.10.

No. 10.

SUGAR VASE, frosted silver Vine Leaves, and crimson glass. Price £.15.

No. 10*.

ANTIQUÉ ALE TANKARD, partially gilt. Price £.14.

No. 11.

ETRUSCAN CLARET JUG, with appropriate ornamentation in line engraving, parcel gilt. This jug has been purchased and presented to Dr. ELLIOTTSON, and shown by his kind permission. The same design could be offered for £.19 15s, and in plain silver, £.15 15s.

No. 12.

ELEGANT CLARET JUG, Group of Children on each side, "Renaissance" style, frosted and bright silver. Price £.70.

No. 13.

An Original Design as a TEA AND COFFEE EQUIPAGE, illustrative of the following fables from Æsop, all modelled in high relief of frosted silver, the whole of the ornamentation made to remove, so that the service may be used plain, each Fable bearing its appropriate moral in a scroll.—The first ever made, and the only specimen in the Exhibition.

Coffee Pot, enriched with the stem, berries, and leaves of the Coffee Plant; the Tea Pot, the Tea Plant; Sugar Basin, the Sugar Cane; Milk Ewer, the Buttercup; and respectively bearing The Wolf and Lamb, Dog and Shadow, Lion and Mouse, Wolf and the Crane, The Fox and the Grapes, Stork and Fox, Crow and Pitcher, Fox and the Raven, &c. Price £.120.

No. 14.

A MELON-SHAPED CAKE BASKET, enamelled in emerald green compartments, and enriched with gilding relieved by bright silver; the border formed by a chain of curious construction, (original in design, and the only one in the building,) sold to a lady of rank. Similar design, price £.45.

No. 15.

A LARGE GROUP, The Halt in the Desert, Arabs and Horsemen encamped under the cooling shade of a Palm Tree. Intended as a Centre Ornament for the table, or for sideboard decoration, (sold) a similar one. Price about £.300.

No. 16.

DRAWING ROOM INKSTAND, style of Louis Quatorze, with four figures of Dancing Girls. Price £.16.

No. 17.

CHASED STIRRUP GOBLET, in the Cellini style, "en repoussé," parcel gilt. Price £.14.

No. 18.

RICH GILT TEA AND COFFEE SERVICE, beaded and cut up white, in line engraving, a rich and gorgeous effect. Price £.75.

No. 19.

SMALL STATUETTE OF HIS GRACE THE DUKE OF WELLINGTON, eight inches in height, "Up Guards and at them." Price £.21.

No. 20.

A LARGE SILVER CHALICE, "repoussé" work, twenty-four inches high, richly gilt and embellished with medallions in ENAMEL of the Sapphire, Emerald, Turquoise, and Amethyst colour (original design), the first ever made. Price £.170.

No. 21.

LARGE OVAL ROSE WATER DISH, chased or embossed with the hammer. This specimen shows the mode of raising elaborate subjects from a flat sheet of silver without any casting or moulding. Description.—Her Most Gracious Majesty receiving the Allegorical Representatives of the four quarters of the globe, who are presenting to her the various contributions of the earth toward the Great Exhibition; around the border are chased Tableaux representing industrial pursuits of all nations. Price £.130.

No. 22.

LARGE SHIELD of the Twelve Labours of Hercules, around the border, and in the centre Hercules crowned by Fame, and resting from his Labour—the whole of the subjects from the Antique, and executed in line engraving, on a gilt centre; the edge is of pierced Grecian design. Price £.185.

No. 23.

A BUTTER COOLER, of novel design, pierced to show the Crimson Glass Lining and parcel gilt, producing a rich effect. Price £.17 17s.

No. 24.

A BEAUTIFUL SPECIMEN of "repoussé" work, entirely raised from a flat sheet, and intended as a centre for a rosewater dish. Subject, from "Wouverman's" Departure for the Chase. (Not for sale.)

No. 25.

SMALL ENAMELLED AND FROSTED SILVER CLARET JUG, parcel gilt. Price £.50.

No. 26.

LARGE SHIELD, representing Britannia welcoming the Nations of the Earth, and extending her hand of succour to Africa, as raising her from her degraded position. History is recording the event of the Meeting of the Nations. Around the border are Allegorical Figures of the four principal rivers of the world,—Thames, Mississippi, Nile, and Indus. Price £.185.

No. 27.

A SILVER TEA CADDY, with Tableaux descriptive of the Story of the Milkmaid. Price £.26

No. 28.

LARGE SHIELD—Alexander and Darius at the Battle of Issus; originally made for Rundell and Bridge, by J. ANGELL, and now the property of her Majesty; one also made by him and run for at Doncaster, 1837 (sold). Price £.300.

No. 29.

GILT TANKARD, chased antique handle, bright line engraving in relief of Grecian design. (A new effect.) Price £.18. 18s.

Also a Collection of New Designs in Brooches and Bracelets, set with Rubies, Diamonds, Carbuncles, &c., the new Leontine or Brooch, Chain and Watch Protector, forming an elegant ornament.

AT THE ESTABLISHMENT,

No. 10, STRAND, CHARING CROSS,

WILL BE FOUND A LARGE COLLECTION OF

ARTICLES IN SILVER PLATE,

ALL OF J. ANGELL'S OWN MAKE,

Suitable for Testimonials, Presentations, &c.,

And which can be offered at advantageous prices, with intrinsic value
and excellence of workmanship combined.—Also

A Large Assortment of every variety of Plate,

FOR DOMESTIC AND OTHER PURPOSES,

AN EXTENSIVE ASSORTMENT

OF

SILVER TEA SERVICES,

CHILDREN'S MUGS, SILVER WAITERS,

CAKE BASKETS, CANDELABRUM,

Epergnes, Flower Stands, Plateaux, Salvers,

KETTLES AND LAMPS,

CRUET FRAMES, CLARET JUGS,

SUGAR VASES AND BASKETS, &c. &c.

A WELL ASSORTED STOCK OF

BEST SHEFFIELD PLATE,

THE ELECTRO PLATE, &c.

ALSO A LARGE STOCK OF

Second-Hand and Antique Plate.

THE STOCK OF

GOLD JEWELLERY

IS REplete WITH EVERY RECENT NOVELTY,

ALL OF WARRANTED QUALITY, IN

RINGS, BROOCHES, BRACELETS,

Fine Gold Neck Chains, Albert Chains, &c. &c.

WATCHES

OF EVERY VARIETY OF CONSTRUCTION,

Warranted for accuracy of performance, and of the highest possible finish, every Watch having received the personal superintendence of a qualified workman.

Old Gold, Plate, & Jewels of every description,

PURCHASED OR TAKEN IN EXCHANGE.

Seal Engraving, in the Highest Style of the Art.

ANGELL,

MANUFACTURING SILVERSMITH,

GOLDSMITH AND WATCH MAKER,

10, STRAND, NEAR CHARING CROSS,

Manufactory,

25, PANTON STREET, HAYMARKET.

A FEW OF THE
 Remarks of the Press
 ON
 J. ANGELL'S COLLECTION OF PLATE.

SUPERB ARTICLES IN ENAMELLED PLATE, EXECUTED
 BY MR. JOSEPH ANGELL, No. 10, STRAND.

We have been favoured with a private view of a collection of gold, silver, and enamelled plate, manufactured by Mr. Joseph Angell, of No. 10, Strand, consisting of upwards of forty articles, all executed in the highest style of the art, and presenting many new combinations never before *introduced* in the manufacture of silver plate. That which struck us most was the introduction of *enamel* into a costly *Tea Service*, which more resembled an exquisite composition in gold jewellery than articles of a certain massiveness and of daily utility. Among those intended for the Great Exhibition is a superb CLARET JUG, two feet high. It is destined to compete (and we doubt not successfully) for the prize of fifty guineas to be awarded by the Goldsmiths' Company. It is in dead silver, displaying gorgeously chased acanthus scrollwork, relieved by burnished work and beautiful enamelled medallions of the turquoise colour, being one of the most unique specimens we have ever seen. Of the tea services, one in particular illustrating some of the more familiar of Æsop's fables, such as the 'Lion and the Mouse,' 'Dog and Shadow,' 'Wolf and Lamb,' &c., is exquisitely modelled: and standing out from the articles, each separate illustration bears the *moral* of the fable upon a flowing garter beneath, tastefully arranged. One most remarkable feature in this service is the capability of removing the whole, so that the set could be used plain, and the ornamental part attached at pleasure. Etruscan claret jugs and arabesque caskets follow in great variety, more or less varied by the contrasts of gold and silver chasing and engraving, and other effects truly surprising, and quite setting at rest the fears entertained by the uninitiated in such matters that foreign ingenuity could surpass our national pre-eminence in these manufactures. Mr. Joseph Angell possesses the entire merit of having originated the process of enamelling large articles of silver plate, and his collection for the Great Exhibition cannot be too much praised, or his efforts to sustain the reputation of English artisans too much lauded. The designs are wholly his own, and manufactured upon his premises, 25, Panton Street, Haymarket.—
Observer.

GOLD AND SILVER ENAMELLED PLATE, BY
MR. JOSEPH ANGELL.

In continuing our notice of these beautiful specimens of modern art, we would remind our readers that the efforts of one individual of spirit and enterprise fairly show what may be expected at the approaching Exhibition as a whole. We have inspected a room at No. 10, Strand, full of specimens entirely *original*, and all displaying the same care and ingenuity; and we are given to understand that most of the competitors in the section 23 of "precious metals" have been, more or less, energetic, though we doubt not Mr. Joseph Angell will stand alone in his production of *enamelled plate*, and his exquisite "Æsop 'Fable' tea service, which we purpose more minutely describing to our readers. For the present we refer to a beautiful production as a small "claret-jug," the body of which is rich dead gold, engraved with horizontal lines, imparting to it a subdued effect; the whole is then covered with a forest of vine leaves, tendrils, and grapes, interspersed with gay, joyous, romping urchins, exquisitely modelled, prettily embodying the idea of "The Vintage," the title given to the jug. Whilst some are occupied in gathering the grapes, others are holding baskets to receive them, or gaily climbing ladders for an additional supply; and we trace the occupation of crushing the grapes, as it were, to supply the contents of the jug. Astride a barrell a jolly Bacchanalian Cupid holding aloft a clustering bunch forms the summit of the cover, and towards the base lifelike goats disport themselves amongst the vine leaves. This is decidedly one of Mr. Angell's most *recherché* efforts, the figures, so real, so expressive, being not more than one inch in length, and of frosted silver, as are also the vines and leaves; the whole, by an ingenious contrivance, being made to remove, that the jug may be used plain. We pass on to a beautiful cake-basket, of gold, silver, and green enamel. The border composed of a chain of singular construction; the blending of green with gold and silver presents an effect which must be seen to be appreciated, and is at once novel and pleasing. This basket will be placed in competition with those aspiring to the Goldsmiths' Hall prize; and, for conception and execution, we say, "Palmarum qui meruit ferat." Mr. Angell's collection of cups, vases, jugs, tankards, and tea services is also varied by a very interesting group of figures representing the beauideal of an old English Gentleman, in the person of the far-famed Sir Roger de Coverly. The artist, Mr. Henning, the sculptor, of Pimlico, has chosen, from "The Spectator," the scene where Sir Roger and his friend Addison, riding out in the fields, encounter a troop of gipsies. Sir Roger has alighted from his horse, the bridle of which he retains in his right hand, while a "Cassandra of the crew" scans knowingly the palm of his left, and roguishly informs him of his attachment to a certain rich widow. The noble, manly figure

of Sir Roger, and the more courtly Addison, who looks on from behind leaning against a tree, are cleverly portrayed. There are two gipsies in the foreground—the first a charming female, with eyes of intelligent mystery—the second an old crone, of expressive figure and feature, leaning upon a stick and gazing, as it were, the good knight into credulity; while the dog and horse complete as spirited a group as can be well imagined. The figures are twelve inches in height, and the whole weighs upwards of 300 ounces, and will form a prominent feature in Mr. Angell's *novel glass case*, which is ten feet high, surmounted by a glass dome, upon which is placed a well-modelled bronze figure of Vulcan resting upon his anvil, as having completed, as it were, his labours in the contents of the case beneath him. The Tea Service, and two superb Flower Stands (one emblematical of *Asia*, the other of *Europe*), we include among our illustrations; and we purpose next week informing our readers with the details of the remainder of this unique collection.—*The Lady's Newspaper*.

SIR ROGER DE COVERLEY AND THE GIPSIES.

This beautiful group, chased from the purest silver which can be made, is one of the most striking figures in the rich collection of specimens which Mr. Angell, of the Strand, will display at the Exhibition. It offers to the observant eye all the advantages of miniature sculpture; and whilst it challenges, for this branch of carving, the admiration which is due to a genuine art, it bids fair to assert the high scale of British workmanship among the competitors of all nations. Mr. Henning who modelled the work, has conceived a very happy idea of a scene well-known to most English readers, fraught as it is with the most subtle interest of comedy. Like many of Addison's narratives, it has all the vital pith of one of Æsop's or Lafontaine's fables; indeed, it is a comedy in itself, with its plot, its incidents, its stage effect, and players. And, thanks to the fine execution of Mr. Angell, the silver has been bent, like the most pliant clay, to all these characteristics of expression. There stands the sunburnt fortune-teller, with her low cunning so pungently shown about the mouth, surprising and subduing, as she holds his hand, the strong common sense of the country gentleman, by playing upon his hopes: she tells some little truth of the past, and by that means makes him believe what she chooses to invent of the future. All this is thoroughly seized and realised in this group; every character is rightly portrayed, with life-like energy. Observe the knight's perplexity, as he stands listening to the gipsy, with credulity and good sense at war in his mind. What a contrast between the bold assurance of the wheedling woman, and the embarrassment of her dupe! Then the old crone, leaning on the shoulder of her brown confederate, with something of pent-up ridicule and open greed in

her eye, as she scans the yielding countenance of Sir Roger. Even the quiet spectator himself, standing apart, seems to enjoy, with a half-roguish leer, the appealing look of the old knight.

Mr. Angell could not have chosen a scene more thoroughly English than this: the selection is highly creditable to his taste, and there is much force and boldness in the execution. It is certainly a finished piece of workmanship, and one of the most perfect specimens we have met with in this delicate branch of the domestic arts of decoration.—*Athenæum*.

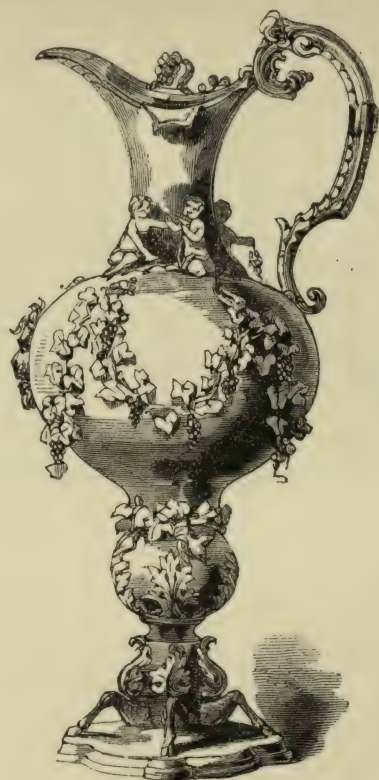
Amongst the competitors for the Goldsmiths' Hall prizes, and now marked with an orange ribbon, the Messrs. Garrards appear to have the largest of original designs; and next, Mr. Joseph Angell, who seems to be almost alone in the introduction of enamel into claret jugs, cups, and tea services. He exhibits twelve competing specimens. Mr. Joseph Angell's vintage claret jug is a pleasing effort, displaying the contrast of gold with silver, and illustrating the grape-gathering, with figures of roystering bacchanals exquisitely modelled. His enamelled claret jug, two feet high, of turquoise blue and dead silver, is chaste and delicate, and his large vase is rich and florid, being gilt, relieved by coloured enamel compartments. He has also two beautiful enamel tea services, and a rich cake basket of the same description, together with a pretty group of Sir Roger de Coverley and the gipsies. It is worthy of remark, in connection with this class, that while many exhibitors have striven to produce an *overwhelming display, and have exhibited many specimens made years ago, and essentially old*, others have entered more fully into the true object of the Exhibition, and have laboured hard, and with success, to produce *novelty* of form and combination. Amongst this latter class, Mr. Angell is deserving of notice; his introduction of enamel into large articles of plate not having been before carried out in the same way, nor upon so large a scale. A jug, twenty-two inches high, or a tea service, enamelled, has not, to our knowledge been previously attempted, and the effect is pleasing beyond description; the eye fatigued with wandering through a forest of candelabra and centre-pieces, finds agreeable change in these variegated and elegant productions. His vintage jug, and chain-enamelled cake-basket, already referred to, have, we are informed, been purchased by a lady of rank, of well known taste in such matters, and no doubt most of the other specimens will find similar favour. A very curious and interesting effect has also been produced by Mr. Angell in his tea service, illustrating fables from *Æsop*, in which may be traced in miniature the Fox and the Grapes, the Dog and Shadow, the Wolf and Lamb, the Lion and Mouse, the Fox and the Crane, &c., all standing out in relief from the body of the articles, and so contrived that the whole can be separated, and the articles used plain. The dead or frosted

silver of which these exquisite modellings are composed is beautifully contrasted in effect by well executed vignettes in line engraving, forming a *tout ensemble* chaste and beautiful. The turquoise enamel compartments applied to a tea and coffee service, marked as a competing specimen, are one of the most delicate effects we have seen produced in an article of plate, and the cost we are informed, is not more than an elaborately chased or engraved specimen. As a collection—not omitting the novelty of the glass case—Mr. Angell's is exceedingly interesting; and so likewise is a small collection of elegant gold jewellery, all possessing much merit and good taste—more particularly a new ornament, combining the use of a brooch with a chain and a watch protector.—*Morning Chronicle*, May 23, 1851.

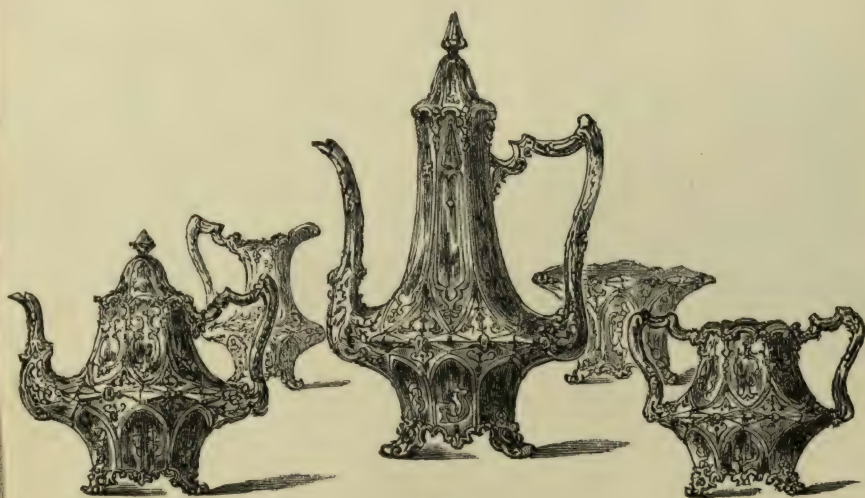
A remarkably interesting feature in connection with this display of silver plate is to be found in the excellent specimens which are shown of chased silver, and the ingenious mode of producing the elaborate subjects thereon wrought. This is what we call chasing or embossing, and the French *repoussé* work—and it is entirely produced by the hammer. The workman, who is guided by a wax model, takes an entire flat sheet of silver, and, by a series of indentations or bruises, contrives to produce the dogs, horses, figures, &c., that he may require. The hammering is applied to both sides of the plate alternately; thus, should the figure of a horse or the foliage of a tree be too prominent, or project more than is required, the sheet is reversed, and the error rectified; the sheet, be it borne in mind, is placed upon soft pitch or cement, and yields with the blow of the hammer or the pressure of the chasing tool (a small steel instrument, made for the purpose). The best specimens of this work are—a Mr. Angell's large shield, representing "The Conquest of Darius, by Alexander, at the battle of Issus;" an oval dish representing her Majesty receiving the contributions of the earth towards the Industrial Exhibition, and which is the production of a self-taught artist, to which we shall refer on a future occasion; and a very rich centre for a rose-water dish, from a painting by Wouvermans.—*Morning Chronicle*, June 3, 1851.

Most of the Specimens have been illustrated in the Art Journal, Illustrated London News, Lady's Newspaper, Expositor, and the Official Catalogue of the Executive Committee.

The accompanying illustrations of several of the exhibited specimens we are enabled to offer to notice through the courtesy of the Editor of the "Art Journal," who has been pleased to review them in the July number of that work.



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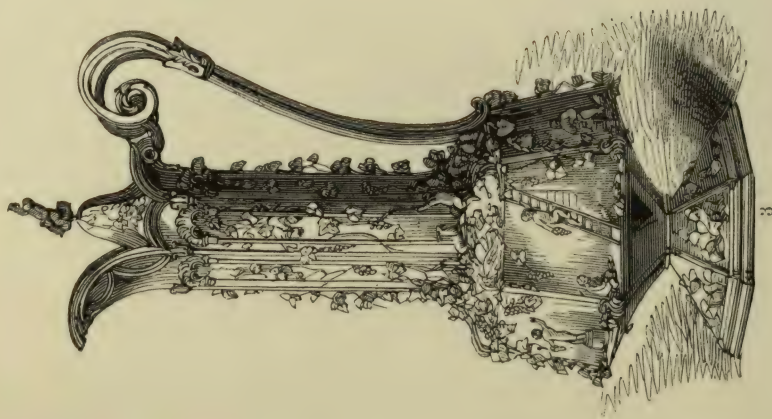
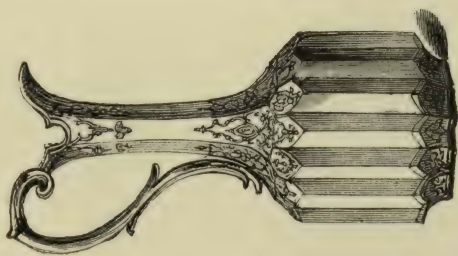
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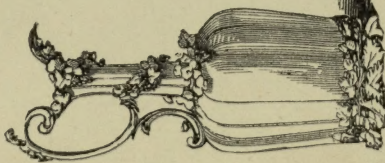
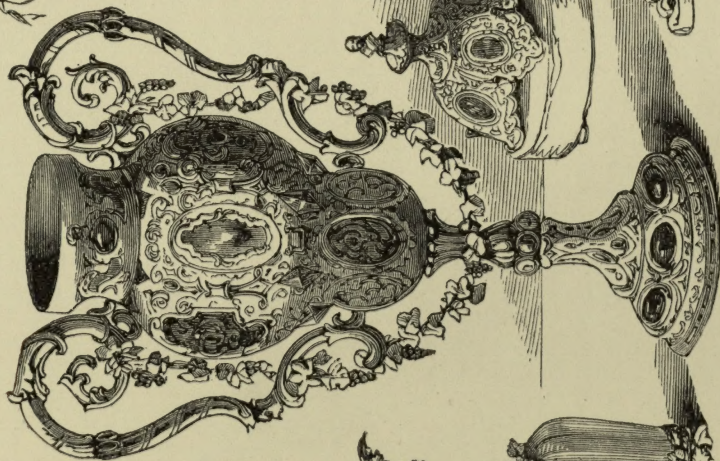
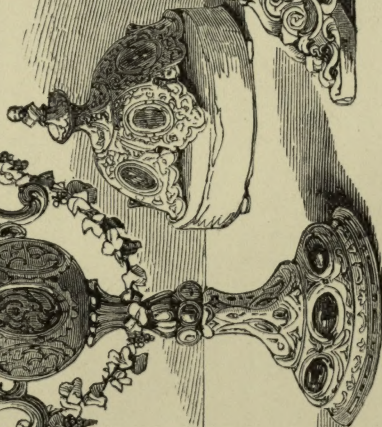
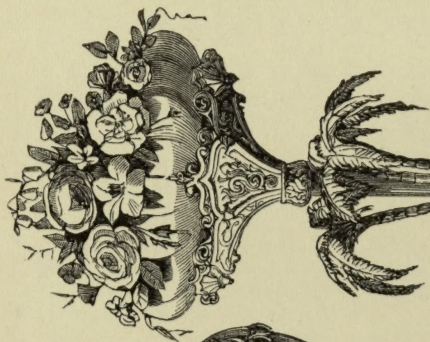
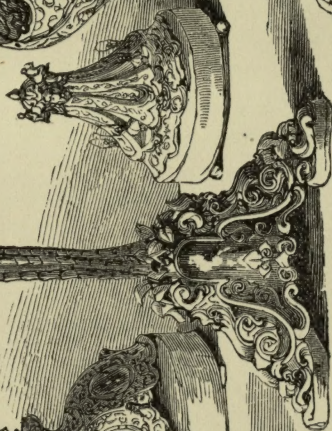
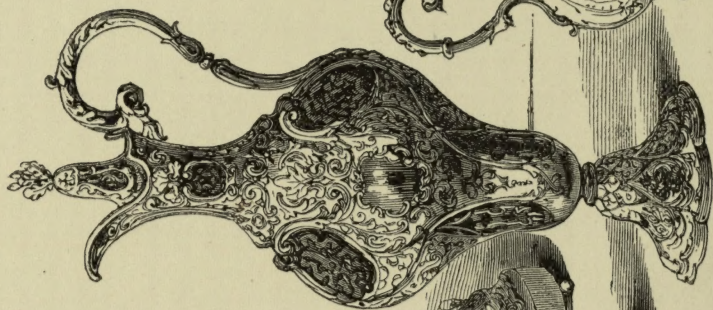
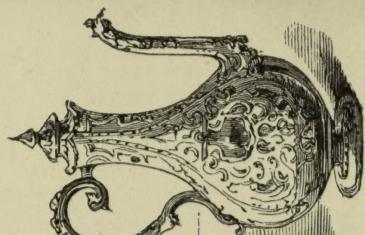
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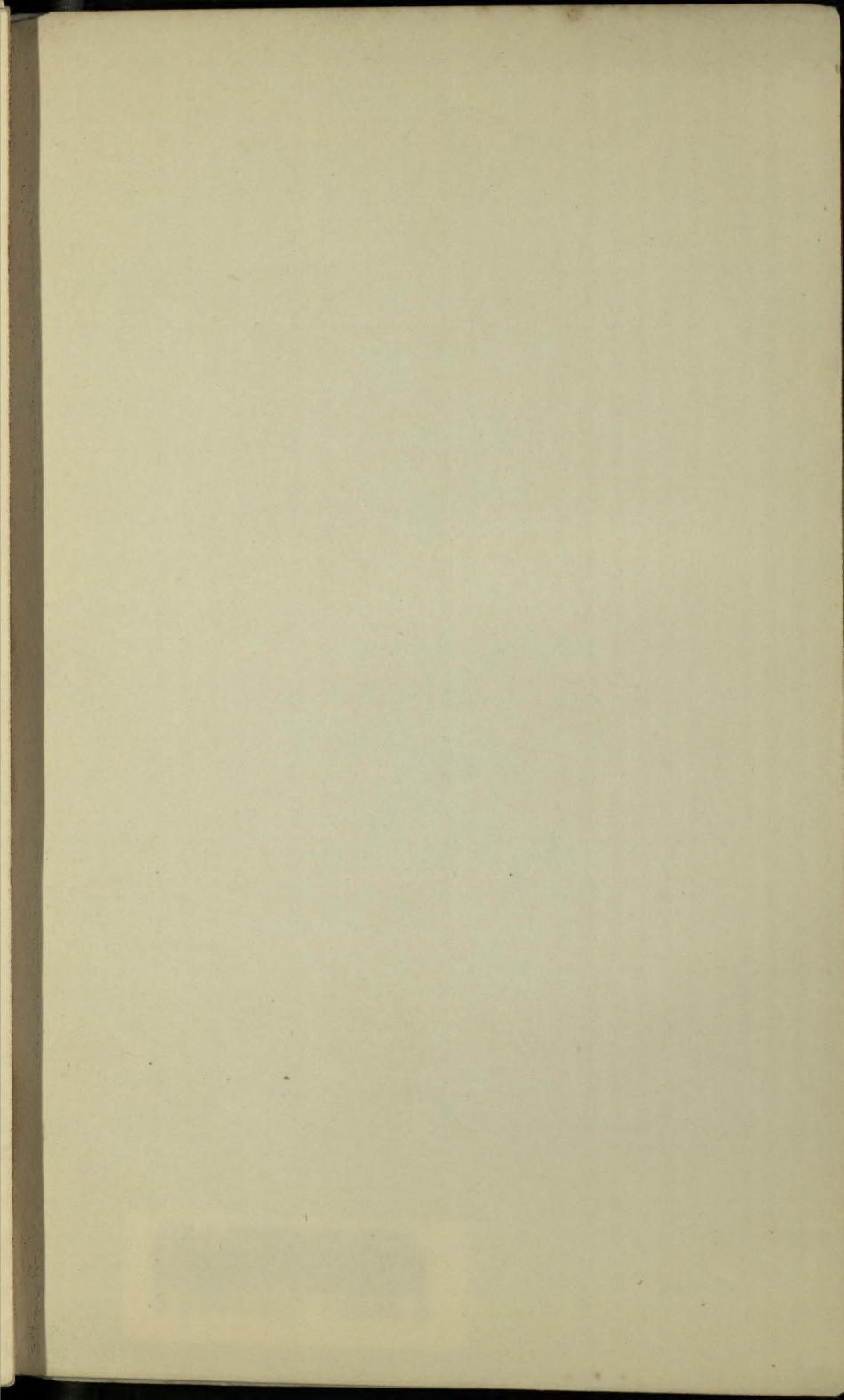












Joseph Cargill

Respectfully dedicates a Poem to the audience
